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This first volume of a proposed series is an overview of Phase One of the Central Atlantic Regional Educational Laboratory (CAREL) Arts and Humanities Curriculum Development Program for Young Children. Goals of CAREL were to develop (1) five components of the arts and humanities: visual arts, dance, literature, music, and theatre for kindergarten through grade 3, (2) a program to prepare classroom teachers to teach the arts and humanities, and (3) a conceptual approach to show the goals and kinds of resources that can meet pupil needs in the arts and humanities. The children were encouraged to explore freely within each art form. Problem formulating and problem solving abilities were developed through teacher and student feedback. Although students were initially inhibited, it was found that within minutes pupils could be "turned on" as they began to improvise and communicate. An attempt to establish behavioral objectives in the initial stages failed, and it was concluded that children's needs must first be determined. A summer workshop prepared teachers, and curriculum development workshops were conducted throughout the year. Appendixes include a summary of field school participants and a proposal for the continuation of the program. However, because of lack of funds, the program was discontinued. (DR)

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ARTS AND HUMANITIES FOR YOUNG SCHOOL CHILDREN

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FOREWORD

This is one of a series of six volumes which report on Phase One of the CAREL Arts and Humanities Curriculum Development Program for Young Children. Volumes two through six -- respectively for visual arts, dance, literature, music, and theatre -- document Phase One details of the rationale and approach, teacher preparation program, curriculum development and contents, evaluation findings, and recommendations for the future. The first volume is an overview of the entire program and outlines recommendations for Phase Two.

The U.S. Office of Education funded CAREL to complete Phase One which lasted two years, ending on May 31, 1969. For each component, this included exploratory studies; the preliminary development of curricula materials, objectives, and strategies; preparation programs for classroom teachers; classroom tryouts and evaluation of the preliminary curricula; and preparation for controlled pilot testing in the schools. For these purposes, CAREL prepared 48 classroom teachers to teach one art component each, and explored each of the arts singly, with 2,809 pupils in 27 CAREL field schools for approximately a year.

These programs in the arts and humanities were truly innovative in both content and scope. Two of the five components -- dance and theatre -- did not even exist in most American schools. The other three existed, but in generally limited programs which did not nearly meet the expressed needs of pupils.

Each component discovered that most students were constrained, restricted, and lacked interest in their usual school roles as recipient learners and repositories of information. The CAREL program developed new roles for students. They could become explorers of the full range of each art form, creative and expressive artists, poets, writers, composers, and performers; they were respected as audiences, critics, and evaluators with valid feelings, imaginations, and ideas. They were trusted and encouraged to play orchestral and exotic instruments, to use recording equipment and cameras, to work with professional quality art materials, and to express their own poetry and stories in their own language. Teachers became guides with available knowledge, skills, and resources to help students solve their own problems with their own creativity.

The results were almost instantaneous in terms of student excitement and eager involvement. They could be "turned on" within minutes by personal interest and pride in their new roles. And as exploring, creative, and expressive self-educators, they also learned more of the classical information and skills than they ever did in their former roles as recipients and repositories. Now, for example, a pupil asked his music teacher how

great composers had solved certain problems in beginning a composition. The pupil then listened to classical recordings for the answers and considered them for his own composition. This was very much different from listening to the beginning of classical recordings to memorize answers for a test.

Much remains to be done to develop and refine the CAREL curricula and especially the preparation programs for classroom teachers. But the CAREL "way of learning" can provide the essential pupil energy needed for further curriculum development, energy in the kind of pupil interest and excitement that accompany his musical composition, his work of art, his poem or story or improvised dramatic role.

Due to the lack of funds, CAREL can not continue into Phase Two. However, it is hoped that the information and findings of these CAREL studies will enable and enhance the continuation by others into the next phase of an arts and humanities curriculum development program for young children.

Martin Dishart, Ph.D.
Program Director

CHAPTER ONE

PHASE ONE OF THE CAREL ARTS AND HUMANITIES CURRICULUM DEVELOPMENT PROGRAM

Rationale for Arts and Humanities in the Schools

A child's time is very precious, but most precious of all is his learning time. Any subject we choose to teach should be well-justified to warrant a portion of the young student's limited learning time. But, equally important, any subject we choose to ignore could be validly justified only by the pupil's lacking need.

Most schools have chosen to ignore the expressed needs of their students for learning resources in the arts and humanities. Dance and theatre arts generally do not exist in the public schools. Literature, music, and the visual arts do exist, but in curricular forms which do not meet the exploratory, expressive, or creative needs of students either in or out of school. For example, above the fifth grade most children dislike and avoid school music programs yet spend huge amounts of their time and money on records and transistor radios. Art classes and library books are forsaken in favor of television and "light shows". Students become deeply involved in out-of-school art forms which apparently satisfy but do not satiate their needs to explore, to express, to create. They rarely look back to the school system for help. This should not be blamed on the art forms but rather upon the limited content of the art forms presented to students and the constricted ways in which they are taught.

Students communicate and relate with each other via dress, artistic style, manner, and values. This is not enough for many who seek to heighten, intensify, and expand their perceptual ranges and awareness. Some even use hallucinogens to create hallucinatory substitutes for realities which might be both possible and available. School programs can become available resources; teachers can become guides for the exploratory, expressive, and creative artistic needs of students. Arts and humanities curricula can have new and expanded roles for students. But the achievement of such realities must begin in the earliest grades with the very young.

A naive observer of the disinterest in school music and art classes might logically assume that one hour a week is sufficient -- if not too much -- and that the inducements of school band uniforms, and "Service Credits" for painting sets for the school play, are warranted as "the only way to get some culture into students." The stampede out of "English" classes might be used to verify student rejection of "good

literature." A poor turnout for the Easter play might seem like proof that young people wouldn't be interested in such things as theatre in their curriculum. And the same naive observer might look at the football field and decide that dance could not possibly be of value or even be accepted by boys.

If however, the naive observer would go to where the students really "are", he would discover the truth.

Students are immersed with interest in the artistic values of their clothes, jewelry, and living environment. They are alert, aware, and appreciative of peers who design these things with creative artistry. Students use much of their allowances and job earnings to buy recordings of contemporary music, hi-fidelity stereos, tapes, and portable transistor radios. Students seek out contemporary and cross-cultural literature, posters, and decorative items. Students participate, practice, improvise, and develop their abilities in small and large dance groups. Students interrelate the arts in sophisticated "light-sound shows", produce their own filmed stories, author and market publications. Students form theatre improvisation groups and use audience encounter experiences for sub-cultural entertainment and political objectives. *It is the arts and humanities of these older students, rather than what most schools offer, that young children will attempt to reach and experience.*

Most students know their educators' ideas of arts and humanities well enough to reject them. Many educators do not know the students' ideas of arts and humanities well enough to even be aware of them. The result for most students is a division between school arts and humanities versus real life arts and humanities. The result for many educators has been a denial of this dichotomy.

What Most Schools Have Now

The reasons for these problems have not been <u>what</u> has been taught but rather the <u>way</u> it has been taught and what has <u>not</u> been taught.

Typically art and music curricula have been taught in three parts:

A. The classical or "good" music and art: This generally means records of classical music and cheap photo-copies of painted or sculptured masterpieces.

B. Rote learnings necessary for the student to demonstrate his knowledge of the "good" music and art: This generally means knowing who wrote which music or painted what picture and what the techniques are called.

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C. Skills within the art and music necessary to please the onlookers: This generally ranges from "listeners" in music to extra credits for choir participants and student sign and poster painters for the school.

Typically "literature", which is delayed till the higher grades, has been part of "English", is usually limited to works originating in that language, and is well laced with what certain categories of poetry and prose should be called, and analyses to discover what the authors (e.g., Shakespeare, Milton, or Coleridge) had in mind when they wrote the words. Such "literature" follows "reading" in the earlier grades with especial emphasis upon not losing one's place while other pupils take turns in reading hackneyed stories about trite characters.

Typically theatre has been the Christmas or Easter play, complete with "bunnies", "flowers", and "angels" as presented to parents and school officials in the auditorium. Dance has been virtually nonexistent in most school systems except as a socially accepted ritual for meeting the opposite sex.

Classroom teachers teach history, arithmetic, geography, English, and general science to young children. Yet these teachers are not historians, mathematicians, language specialists, or science majors. They are classroom teachers who have had some background in those subjects as required for their Bachelor's degree. However, teachers can get a Bachelor of Arts or Education Degree with only a two credit course in music and art, nothing in dance or theatre, and nothing in literature for young children. *By the same logic and practice that a classroom teacher can teach the social sciences, arithmetic, or general science, that teacher could be prepared to also teach the arts and humanities.* Based upon the experience of other subjects so taught, this would also assist and enhance the roles of the too few music and art specialists.

The CAREL Program

CAREL's[1] program goal has been to improve educational opportunities for young children in the arts and humanities by developing three products:

1. Curricula in five components of the arts and humanities -- visual arts, dance, literature, music, and theatre -- for children in kindergarten through grade three.

2. A program to prepare <u>classroom</u> teachers to teach the arts and humanities in kindergarten through grade three.

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[1]"CAREL", abbreviation for the <u>C</u>entral <u>A</u>tlantic <u>R</u>egional <u>E</u>ducational <u>L</u>aboratory

3. A conceptual framework, or approach, which shows essential educational goals and relationships in the arts and humanities, and the kinds of elements, resources, and learning climates that can achieve such goals and meet pupil-expressed needs.

CAREL went through three stages in its program to develop curricula for young children in the arts and humanities.

In the first stage, consultant artists and performers, educators, and behaviorists worked intensively during a six week summer conference to apply their expertise toward curriculum development goals. It was partly successful and partly unsuccessful.

The unsuccessful part was related to two factors: getting artists and behaviorists to write valid behavioral objectives and strategies; and trying to do this without direct feedback from pupils in classrooms.

The successful parts led to CAREL's second stage which identified some of the significant curriculum development problems, revised CAREL staffing to include artist-educator directors in each component, and established ways to develop pupil-in-classroom feedback with workshops which prepared teachers to try out curricula objectives and develop strategies through their classrooms in a "process-model" approach.

The third stage of CAREL's program focused upon three additional factors: the important roles of subject specialists in the schools, a multi-arts approach which includes learning the interrelated aspects of the arts, and learning climate factors necessary for the growth of young children in arts and humanities.

The U. S. Office of Education funded CAREL to complete Phase One which lasted two years, ending on May 31, 1969. For each component -- visual arts, dance, literature, music, and theatre -- it included exploratory studies; the preliminary development of curricula materials, objectives, and strategies; preparation programs for classroom teachers; classroom tryouts and evaluation of the preliminary curricula; and preparation for controlled pilot testing in the schools. For these purposes, CAREL prepared 48 classroom teachers to teach one art component each, and explored each of the arts singly, with 2,809 pupils in 27 CAREL field schools for approximately a year.[2]

During that year, each of the components <u>independently</u> made a similar set of discoveries which applied almost equally to visual arts, dance, literature, music, and theatre.

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[2]Statistical information about the 27 field schools and 2,809 pupils is in Appendix A.

They discovered that initially their pupils were constricted and restricted as learners, as well as in what they expected to learn. Pupils did not think of themselves as artists or creators or as having the right to explore their own ranges or improvise their own solutions for their own artistic problems. As a matter of fact such possibilities were not even within their realm of consideration. Rather, initial pupil behavior ranged from passive recipients to active seekers of teacher-given lesson materials. They were focusing on doing what was "right", or expected, or pleasing to the teacher, or were disinterested altogether, and in these senses were initially "turned off" to learning for personal intrinsic values.

However, it was discovered that within minutes or hours pupils could be "turned on"! The first step was always the same; teacher acceptance of the pupil as he was and where he was within the learning situation. The first approach to "turning on" pupils was always the same; making available good materials of the art form and encouraging the pupil to explore freely to suit himself (rather than to suit the teacher or a syllabus).

In music this meant the exploration of instruments and the sounds that could be made; to actually be able to touch, and manipulate, and make one's own sounds on (orchestral, exotic, and improvised) instruments of one's choice. No "how to hold" or "use it right" instructions. One could sit under a suspended steel drum and play it from the inside.

In literature "turning on" meant that pupils were recognized as having feelings and ideas and imaginations that were real and could be expressed in their own languages. For many pupils, their language was different and called "inner city" or "ghetto talk" by others. But it was the only language they had available and the choice was to use it or not communicate. The children, regardless of language ability or quality, were recognized as important people with valid feelings and ideas to express. The learning atmosphere included a teacher and classmates who were interested and wanted to listen. Poetry was in the quality of what was expressed and communicated rather than in the arrangement of letters or words.

Dance meant exploring the use of one's own body; expressively and creatively to extend oneself with movement through space and time. Visual arts pupils were given a variety of exciting art materials and encouraged to try them out, as they wished, for themselves. Every pupil discovered that he is an artist, and had been one all along.

Children in theatre discovered that they could improvise and assume the identities of real or imaginary people and even of things, that they could communicate feelings and improvise within a momentary situation with spontaneity.

In all cases the first step was to encourage children to explore within the art form and to do so freely, personally, and hedonistically.

The second step, for all art forms, was to make available a new resource; the teacher as a non-judgmental guide with knowledge of the art and expertise in the use of its materials. In the second step, teachers guided further exploration, encouraged pupils to improvise for their own purposes, and were available to help pupils formulate and solve problems, with their own creativity, to reach their own goals. During this step, students discovered that if they wanted to communicate ideas with each other, or get special help from their teachers, they needed precise vocabularies. For such functional and purposive reasons, pupils learned and began to utilize the terminology of the art forms.

Pupils in the music classes formed small groups to improvise compositions. Literature pupils began to speak and/or write their own poetry and stories in their own individual languages. Visual arts pupils learned to make the colors they wanted and create the forms they wanted to create. Children in dance found reasons to begin the development of body control and expressiveness, the roles of movement for oneself and in relationship to others. Children in theatre discovered the need for audience feedback and professional side coaching as aids to help them to better communicate what they wanted to express.

The above identification of "steps" is only for purposes of consideration. There were no discrete or pre-structured units in either content or time. Rather, children were helped to experience growth, or levels of development, within each art form. Such growths were based primarily upon the experiences and functional needs of the learner. For example, in theatre, "side coaching" was not given in order to teach a pupil the right or best way to play a role. Rather it was given because a pupil, who had been encouraged to build up self-confidence, sought to know how his improvisation was perceived by the audience. Such coaching helps a student to consider those questions that can enable him to better play his role as he would really like to express it.

Regarding time, students might pass from an exploratory to an improvisational step within minutes or hours. But that would pertain only to what they were attempting at the time. They might return to freely explore other things, other aspects, or more sophisticated aspects of the same thing.

Within the above context, the third "step" for all components was the development of problem-formulating and problem-solving abilities. This necessitated the need for greater skills and improved techniques with the art form. Students wanted to know how other artists had solved problems that were similar to theirs. In this way, students found reasons

to learn about great contemporary and classical examples of the art and about some of the problems encountered in greatness. In turn, that required better communications with the teacher, critical self-evaluation, and evaluative feedback from other pupils. The three "stages" really represent a way of learning through exploration, a quality of self-confidence that permits consideration of the unfamiliar and an openness to new ideas, and the kind of self perception that seeks personal growth which may involve self-evaluation, change, and the need for new exploration.

Behavioral Objectives

During Phase One, the following was frequently put to CAREL. "Why not start out with behavioral objectives for each art component? Then develop strategies with appropriate sequencing for the various curricula. After all, can't all curricular goals be expressed as behavioral objectives?"

As mentioned previously, CAREL started with this approach, held a six week summer conference to develop behavioral objectives and strategies, and found the approach unproductive for the following reasons.

If CAREL's goal was to improve existing school programs, or even to introduce new known programs, starting with behavioral objectives might have been a good idea. However, CAREL's goal was not to improve existing arts and humanities school programs. For one thing, three of the five components did not even exist in most schools. For another thing, in addition to creating and developing entirely new programs, CAREL was also charged with feasibility studies to determine whether non-specialist classroom teachers could be expeditiously prepared to teach the arts and humanities. Furthermore, it would not really have required a regional laboratory to make some improvements in acceptable existing programs.

Where ranges and parameters are known, the use of behavioral objectives can be a very valuable technique for curriculum development. Where they are unknown -- or not even identifiable as in the case of school arts and humanities -- the technique is not applicable in the initial stages because no one knows what curricular choices might be available for consideration. It must first be determined, by exploration, what needs children have for the arts and humanities and how these needs might best be served by each art form. The necessity for such exploration is further intensified to the extent that children encountered negative experiences, chasms, or no experiences with existing art programs in the schools. Any program not related to children's needs could only provide more chasms and negative experiences.

When it is more or less known what should be included in arts and humanities curricula for young children, and the basic ranges and parameters of goals appropriate for consideration are identified, then the development of behavioral objectives and strategies can be validly useful. For the CAREL program this would be after the larger scale findings of Phase Two.

Conflicting Goals, Lessons Learned, and Multi-Arts

In a real sense, CAREL's program goals were like trying to develop three things at once, each of which required the other two as prerequisites. CAREL tried to prepare non-specialist teachers to teach non-existent curricula as a means of developing that curricula through process-model feedback from pupils being taught via these same teachers with undeveloped curricula! Nevertheless, any first approach other than one based upon such reciprocal feedback would have been less efficient.

It was found that the best method was to first have full time summer workshops (e.g. two weeks for music) to provide the classroom teachers with a basic preparation in the art form. Supplementary workshops were later held during the school year. Components that did not prepare their teachers before the school year (e.g. visual arts and literature) found that their teacher preparation programs never really caught up, causing lags in curriculum development. Details of the teacher preparation and curriculum development programs are in the five volumes which follow.

It was found that teaching any of the art forms frequently related to and required some or all of the other art forms. For example, visual arts taught the rhythm of art with improvised musical instruments. Theatre used background music, and visual arts for sets, while some pupils improvised their own stories and dance for their theatre roles.

It was also found that non-specialist teachers who had been prepared in one art form were more enthusiastic, quicker, and better able to learn another art form. All felt that it was because the greater openness and the "way of learning", involved in the CAREL teacher preparation programs, carried over to new art forms.

Because of such factors, plus the efficiency of saving time, it was firmly decided that future CAREL teachers should have summer workshop preparation in all of the arts in Phase Two. As described later, this would last approximately five weeks and carry graduate university credits. Classroom teachers could then teach an interrelated arts and humanities curriculum.

What Multi-Arts Would be Like

CAREL's annual membership meeting, held in a school auditorium in Alexandria, Virginia, included on its agenda an hour for the arts and humanities program. Instead of speeches, the CAREL program director arranged to bring Dennis Bryan's sixth grade class from Baltimore. Mr. Bryan was one of the non-specialist classroom teachers prepared to teach the CAREL music program. However, using available musical instruments and art materials, he personally developed and tried out a multi-arts approach in his classroom even though he had only the music preparation.

The 35 pupils were all from very low income families and most had never been out of Baltimore. On the way to Alexandria, the bus driver stopped at the Washington Monument so the children could go up. Then they had lunch in the Alexandria school cafeteria where they apparently made instant friends and shared tables with other pupils in that school.

In the auditorium, they formed a semi-circle on stage and explained that they would hold a regular class so that the audience could see what they do. As in their classroom, there were no desks or chairs. The music and art materials were arranged in "stations", using tables around the auditorium stage, and everyone, including the teacher, sat on the floor.

By discussion and vote, the pupils decided that since most of them had never been to Washington before, they would use one of the arts to express how they felt when they were on top of the monument. They agreed to prepare for fifteen minutes and then make presentations to be followed by "Comments and Critique". Students then scattered to the stations which contained materials for the art forms they preferred. Some students worked with other students who happened to go to the same station while a few students worked alone.

During the fifteen minutes all students seemed totally immersed in their activities. Sometimes a student went to the teacher to discuss something or ask for materials. Despite considerable noise and activity, nobody seemed distracted, annoyed, or anything other than deeply immersed in work. The audience of nearly two hundred principals, teachers, school and agency officials, company executives, and other members of CAREL was totally ignored.

At the end of fifteen minutes the teacher called "time". Within two minutes all were assembled again into the semi-circle, only this time in small work groups. Each individual or group was to make a brief presentation of what he had begun and done on stage, to be followed by "Comments and Critique".

The first group used theatre improvisation to show how they thought the Washington Monument had been built. Five students were the stones of the monument. A sixth student was the architect and builder who arranged the stones. As he applied mortar the stones went higher and higher, gradually, until the top student was standing straight on two others, who in turn were on the bottom two, to form the tall monument.

The first "Comment and Critique" was a classmate's question to the top student. "How did it feel to be on top of the monument?"

"I wasn't on top of the monument; I <u>was</u> the monument."

Several students showed and explained large paintings, some using three dimensional materials, all relating to the monument. A few students nearly finished a group mural of the monument's park area. One boy composed three poems about his feelings from the monument, each on a huge sheet of paper. In critique, another student pointed out that he had misspelled a word; but no one was sure how it should be spelled. Mr. Bryan asked, "What do we do about that in class?" A student answered that they look it up in the dictionary. Someone said that they didn't bring their dictionary with them. A boy said that their actual arts classes lasted two and a half hours with an hour for preparation; that with only fifteen minutes for preparation it would have been foolish for anyone to spend time looking up words.

Then the loud speakers went off and couldn't be fixed. The students could hardly be heard. Mr. Bryan said, "We have a problem. What are we going to do about it?"

A student said, "We have to project our voices". Someone asked, "What does that mean?" Another student said it means that they had to speak so that people in the back could hear. A girl said, "Let's move forward too". So the semi-circle of students and teacher moved closer to the edge of the stage and "projected".

Three girls had composed a group poem, each part lettered on a large sheet of paper, about their feelings on the monument.

There were two compositions of improvised music to express students' feelings on the monument. They used instruments ranging from a rosewood Marimba to a $250 Tam Tam and 25¢ flower pot bells. Each group had a conductor. Two groups improvised dance pieces to express their feelings, one with musical accompaniment. Someone pointed out that the latter group used two art forms even though it had been agreed that the problem was to express feelings experienced on the top of the monument through <u>one</u> of the art forms. The teacher asked what the students thought about that. Several replied that it was okay to use as many art forms as one wanted but not when the problem was to use only one form. The dance group performed again, improvising without the music.

"Time" was called after 55 minutes, and a student addressed the audience -- for the first time -- and invited their "Comments and Critique".

No one in the audience responded. Finally the student said, "How about the lady in the big hat . . . or the man over there?"

Then the audience responded with, "Is your usual classroom like this?"

"Yes, except that we have two and a half hours, like we said."

"Did you prepare any of this in advance?"

"Do you think we could have memorized all that? Everything you saw happened right here for the first time. I never saw that monument before."

"Time" was called on the five minutes. Students and audience thanked each other. The students then excused themselves and left immediately; someone explained that the bus driver promised to show them more sights in Alexandria and Washington if they left early enough.

* * * * * * * * * * *

In the series of detailed reports which follow in five volumes, one for each component -- visual arts, dance, literature, music, and theatre -- the following areas of information will be included:

1. Rationale of the Approach

2. Classroom Teacher Preparation

3. Curriculum Development and Content

4. Evaluation Procedures and Findings

5. Recommendations for Further Curriculum Development

Due to the lack of funds, CAREL can not continue into Phase Two. However, it is hoped that the information and findings of these CAREL studies will enable and enhance the continuation by others into the next phase of an arts and humanities curriculum development program for young children. Following is a brief overview of the proposed Phase Two. Details for each art component are in the section on "Recommendations" of their respective volumes.

CHAPTER TWO

PHASE TWO OF THE CAREL ARTS AND HUMANITIES CURRICULUM DEVELOPMENT PROGRAM

Phase Two, scheduled to begin on June 1, 1969, and continue for approximately three years, would have included the development of a program to prepare classroom teachers to teach a unified arts and humanities curriculum. It would include controlled pilot testing, further development of both the teacher preparation and curriculum content, and finally field testing within school systems for eventual national dissemination.

In essence, Phase Two would focus upon two aspects of the curriculum development and teacher preparation programs. One aspect has to do with curricular goals or objectives as seen by artist-educators. The other aspect has to do with controlled studies.

Objectives of Phase Two

The following ten objectives, to be developed in Phase Two, apply to all five art components and to students of any age. They would also apply to the preparation of classroom teachers or any group of adults. They are essentials to and make up the learning climate necessary for growth in any art form. They are as necessary for learning at advanced levels of sophistication as for the novice or kindergarten student.

1. Guiding the student toward exploration of the full range of each art form.

2. Encouraging the student to explore his own perceptual and cognitive ranges within each art form.

3. Helping the student gain confidence in himself as an artist, writer, composer, performer, audience, critic, evaluator, and helper of peer artists.

4. Teaching the student how to identify and formulate his own problems within the art form, and to attempt his own solutions with his own creativity.

5. Making available for students the tools, instruments, and resources needed for each art form together with capable instructions in those skills which are pertinent for artistically creative problem-solving.

6. Illustrating classics of the art in their appropriate places as important examples of the art -- from a particular time, place, and culture -- which may be appreciated and enjoyed and even re-expressed -- but which do not have to be copied or aped as "standards of what is best".

7. Encouraging children to seek out those aspects of the art form which are intrinsically enjoyable and satisfying.

8. Helping children to explore, consider, and utilize, as additional dimensions, the natural interrelationships which exist among the arts.

9. Helping teachers to see their roles as available guides with knowledge, technical skills, resources, and interest in assisting students to educate themselves.

10. Identifying and documenting the kinds of educational experiences that can prepare classroom teachers to provide the learning experiences that their pupils need in the arts and humanities.

Methodology of Phase Two

The second aspect of Phase Two deals with adequately controlled studies to evaluate and document, for larger replication, those curricula aspects which can validly improve educational opportunities. Such procedures, once the necessary ranges and parameters are determined, could include identifiable, observable, or even behavioral objectives with factor-sequenced strategies.

The Phase Two methodology will prepare classroom teachers to teach a unified arts and humanities curriculum program. Twenty-eight non-specialist classroom teachers, who are interested in teaching the arts and humanities, will be selected from four to six elementary schools. Each of the grades K through 6[1] will be represented by four teachers.

---

[1]Findings from the curricula tryouts in the 27 CAREL field schools suggested that kindergarten through grade six should be included.

The 28 teachers will attend a five week, credit carrying,[2] summer workshop to prepare them to teach all five components of the arts and humanities to their classes during the school year. Preparation of the 28 teachers, through experience-learning, will include such aspects of the components as necessary skills, learning factors, pertinent conceptual aspects, and ways to develop viable problem-solving strategies with young pupils. Teachers will have opportunities to personally encounter the interrelationships among the arts and humanities that are likely to occur with their pupils and to consider possible problem-solving approaches and strategies for growth via the arts.

During the September to June school year, the teachers will bring to their pupils, through appropriate strategies, what they have learned through the workshops. Twice a month, the teachers will have half-day workshop seminars to report on their pupils' goals and expressed needs, the strategies utilized, and what was successful or unsuccessful. The seminars will also include additional staff development.

The observed, reported, and documented goals and needs, successful and unsuccessful strategies, individual and group differences, and required skills, resources, and teacher preparation will be the raw materials that will be developed into curricula.

The summer workshop and bi-monthly workshop seminars will be conducted by the senior staff of each component. They and the teachers will also record observations and document findings in the classrooms during the year. Component staff will develop illustrative strategies which may be used by the teachers for pupil goals and needs. Classroom teachers will try out the suggested or their own strategies, report pupil experiences, and further develop the strategies through the workshop seminar for additional classroom testing. This kind of reciprocal feedback -- from workshop to classroom to workshop to classroom -- with observations, reporting, and documentation of findings, will be utilized to develop curricula until ready for controlled field testing. Concurrent with curricula development will be further development of the teacher preparation program and the role of subject specialists in the program.

The Cost of Phase II

The cost of Phase Two would naturally depend upon where and how the project is carried out as well as on what is done. Program needs, resources, and costs would obviously be different if carried out by a

---

[2] i.e., university graduate credits

regional laboratory, a foundation, a university with no related programs, or a five college and university consortium with a developing center for aesthetic education such as at the University of Massachusetts.

A detailed proposal, requesting $1,847,158 in federal funds, with partial matching funds to be contributed additionally by the university, was submitted to the U. S. Office of Education by the University of Massachusetts, Center for the Study of Aesthetics in Education. The proposal was for the period from June 1, 1969, through August 31, 1972, to continue the CAREL Arts and Humanities Curriculum Development Program to completion, including extensive research and major teacher preparation programs. Details of the proposal are presently the property of th e University of Massachusetts. However, with their permission, the title page of the proposal is reproduced in the Appendix of this volume so that inquiries can be properly addressed to Dr. Daniel C. Jordan.[3] Also included are details of their proposed staffing, supplies, and overall costs. Smaller programs, ranging down to the size of pilot planning, could of course be carried out at proportionately lower costs.

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[3]Appendix B.

APPENDIX A

CENTRAL ATLANTIC REGIONAL EDUCATIONAL LABORATORY
ARTS AND HUMANITIES CURRICULUM PROGRAM
FIELD SCHOOL PARTICIPATION
DECEMBER 1968 - MAY 1969

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CENTRAL ATLANTIC REGIONAL EDUCATIONAL LABORATORY
ARTS AND HUMANITIES CURRICULUM PROGRAM

ART
Field Schools Participating

December 1968 - May 1969

School	Grade	Number of Pupils
District of Columbia		
Raymond Elementary (39 pupils)		
Mrs. Reck and Miss Usher	(1-2)*	39
Van Ness Elementary (76 pupils)		
Mrs. Lang	1	29
Mrs. Jordan	2	21
Mrs. Mae Williams	3	26
Maryland		
Burning Tree Elem. (25 pupils)		
Miss Harris	3	25
Virginia (Fairfax County)		
Baileys Elementary (100 pupils)		
Miss Doll	K	25
" "	K	25
Mrs. Krause	K	25
" "	K	25

Total Pupils in Art

D.C. = 115 pupils
Md. = 25 pupils
Va. = 100 pupils
240 pupils

*( ) = grouped class

CENTRAL ATLANTIC REGIONAL EDUCATIONAL LABORATORY
ARTS AND HUMANITIES CURRICULUM PROGRAM

DANCE
Field Schools Participating

December 1968 - May 1969

School	Grade	Number of Pupils
District of Columbia		
Bruce School (25 pupils) Anna McCoy	3	25
John Eaton Elementary (30 pupils) Virginia Ann Reilly	3	30
Grimke Elementary (40 pupils) Dorothy Douglas	1	40
Private School: Green Acres (46 pupils) Nell Campbell Biby Poor	1 (1-2)*	23 23
Maryland		
William Tyler Page (28 pupils) Mary Wagman	3	28
Virginia		
Alexandria: Cora Kelly Elementary (26 pupils) Johanna Fulton	K	26
Mt. Vernon Elementary (27 pupils) Johanna Fulton	K	27
Arlington: Page School (30 pupils) Margie Eckhaus	2	30

Total Pupils in Dance

D.C. = 141 pupils
Md. = 28 pupils
Va. = 83 pupils
252 pupils

*( ) = grouped class

CENTRAL ATLANTIC REGIONAL EDUCATIONAL LABORATORY
ARTS AND HUMANITIES CURRICULUM PROGRAM

LITERATURE
Field Schools Participating

December 1968 - May 1969

School	Grade	Number of Pupils
District of Columbia		
Emery Elementary (409 pupils)		
Mrs. Edwina Love	(2-3)*	30
Mrs. Margaret Shorter	(2-3)	31
Mrs. Catherine Wheeler**	K	33
" "	K	35
" "	K	35
" "	K	35
" "	1	35
" "	1	35
" "	2	35
" "	2	35
" "	3	35
" "	3	35
Madison Elementary (140 pupils)		
Mrs. Bettie Johnson	3	44
Mrs. Roberta Dodd	(2-3)	32
Mrs. Dorothy Harrell	(2-3)	32
Mrs. Ella Evans	1	32
Cleveland Elementary (350 pupils)		
Mrs. Florence Duke**	K	35
" "	K	35
" "	K	35
" "	K	35
" "	1	35
" "	1	35
" "	2	35
" "	2	35
" "	3	35
" "	3	35
Simmons Elementary (350 pupils)		
Mrs. Beverly Hummell**	K	35
" "	K	35
" "	K	35
" "	K	35
" "	1	35
" "	1	35
" "	2	35
" "	2	35
" "	3	35
" "	3	35

*( ) = grouped class
**Specialist: language arts teacher

School	Grade	Number of Pupils
District of Columbia (Continued)		
St. Martin's Parochial (142 pupils)	(2-3-4)*	33
Sister Ann	(2-3)	37
Sister Joan Maureen	(1-2-3)	35
Sister Eleanor Theresa	(1-2)	37
Sister Joan Eileen & Sister Mary Julie		
Maryland		
Montgomery County:		
Burning Tree Elementary (51 pupils)	3	25
Miss Elizabeth Jones	3	26
Miss Barbara Coleman		
Prince Georges County:		
Waldon Woods Elementary (75 pupils)	K	23
Miss Nancy Wagner	K	24
" "	(1-2)	28
Mrs. Margaret Mahaffey		

Total Pupils in Literature

D.C. = 1,391 pupils
Md. = 126 pupils

1,517 pupils

*( ) = grouped class

CENTRAL ATLANTIC REGIONAL EDUCATIONAL LABORATORY
ARTS AND HUMANITIES CURRICULUM PROGRAM

MUSIC
Field Schools Participating

December 1968 - May 1969

School	Grade	Number of Pupils
District of Columbia		
Bancroft Elementary (64 pupils)		
Kathy Bryan	3	34
Dolores Francis	2	30
Harrison Elementary (24 pupils)		
Allie Robinson	4	24
LaSalle Laboratory School (41 pupils)		
Marcellina Jackson	K	20
" "	K	21
Morgan Elementary(92 pupils)		
Sarah Daye*	(3-4)**	19
" "	6	24
" "	6	24
" "	(1-2)	25
Raymond Elementary (26 pupils)		
Donna Ploss	2	26
Model Schools - Innovation Team:		
Washington International (25 pupils)		
Mrs. Rosemary Taft	Nursery	25
Maryland		
Baltimore:		
Armistead Elementary (32 pupils)		
Dennis H. Bryan	6	32
City Springs Elementary (25 pupils)		
Patricia Wilson	2	25

*Specialist music teacher
**( ) = grouped class

School	Grade	Number of pupils
Maryland -- Continued		
Baltimore City Music Dept. (323 pupils)		
Gay Teran*	K	18
" "	K	18
" "	1	24
" "	1	24
" "	1	24
" "	1	24
" "	(5-6)**	24
" "	5	24
" "	4	24
" "	4	24
" "	3	24
" "	3	24
" "	(2-3)SE***	18
" "	1 SE	18
" "	1 SE	11
Montgomery County:		
Washington Grove Elementary (37 pupils)		
Louise Minton	(2-6)	12
" "	(4-5-6)	12
" "	(4-5-6)	13

Total Pupils in Music

D.C. = 272 pupils
Md. = 417 pupils

689 pupils

*Specialist: music teacher
**( ) = grouped class
***SE = special education class

CENTRAL ATLANTIC REGIONAL EDUCATIONAL LABORATORY
ARTS AND HUMANITIES CURRICULUM PROGRAM

THEATRE
Field Schools Participating

December 1968 - May 1969

School	Grade	Number of Pupils
District of Columbia		
Garrison Elementary (30 pupils) Robert Alexander (Mrs. Cornelia Roberts)	1	30
Bancroft Elementary (30 pupils) Robert Alexander (Mrs. Madge Murphy)	1	30
Maryland		
Montgomery County: Burning Tree Elem. (51 pupils) Norman Gevanthor (Miss Barbara Coleman)	3	26
Norman Gevanthor (Miss Elizabeth Jones)	3	25

Total Pupils in Theatre

D.C. = 60 pupils
Md. = 51 pupils

111 pupils

TABLE 1
SUMMARY OF FIELD SCHOOL PARTICIPATION
NUMBER OF PARTICIPATING PUPILS BY GRADE AND COMPONENT

	GRADE								
COMPONENT	Nurs.	K	1	2	3	4	5	6	TOTAL
Art		100	48	41	51				240
Dance		53	74	42	83				252
Literature		465	285	346	410	11			1,517
Music	25	77	137	106	103	92	45	104	689
Theatre			60		51				111
TOTAL	25	695	604	535	698	103	45	104	2,809

TABLE 2
SUMMARY OF FIELD SCHOOL PARTICIPATION
NUMBER OF PARTICIPATING PUPILS BY GRADE AND LOCATION

	GRADE								
STATE	Nurs.	K	1	2	3	4	5	6	TOTAL
D.C.	25	459	465	454	483	45		48	1,979
Maryland		83	139	51	215	58	45	56	647
Virginia		153		30					183
TOTAL	25	695	604	535	698	103	45	104	2,809

TABLE 3
SUMMARY OF FIELD SCHOOL PARTICIPATION
NUMBER OF PARTICIPATING PUPILS BY LOCATION AND COMPONENT

	STATE			
COMPONENT	D. C.	Md.	Va.	TOTAL
Art	115	25	100	240
Dance	141	28	83	252
Literature	1,391	126		1,517
Music	272	417		689
Theatre	60	51		111
TOTAL	1,979	647	183	2,809

TABLE 4
SUMMARY OF FIELD SCHOOL PARTICIPATION
SCHOOLS WITH MORE THAN ONE COMPONENT

Schools and Teachers	Component	Grade	Number of Pupils
Bancroft Elementary (D.C.)			
Robert Alexander[1]	Theatre	1	30
Kathy Bryan	Music	3	34
Delores Francis	Music	2	30
Burning Tree Elem. (Md.)			
Norman Gevanthor[2]	Theatre	3	26
Barbara Coleman	Literature	3	26
Miss Harris	Art	3	26
Norman Gevanthor[3]	Theatre	3	25
Elizabeth Jones	Literature	3	25
Raymond Elementary (D.C.)			
Mrs. Reck and Miss Usher	Art	(1-2)[4]	39
Donna Ploss	Music	2	26

---

[1]Mr. Alexander teaches theatre to Madge Murphy's class at Bancroft Elementary, D. C.

[2]Mr. Gevanthor teaches theatre to Barbara Coleman's class at Burning Tree Elementary, Md.

[3]Mr. Gevanthor teaches theatre to Elizabeth Jones' class at Burning Tree Elementary, Md.

[4]( ) = grouped class

TABLE 5
SUMMARY OF FIELD SCHOOL PARTICIPATION
NUMBER OF CLASSES PARTICIPATING IN MORE THAN ONE COMPONENT

Class	No. of Pupils	Component and Teacher	
		Theatre	Literature
Third grade	26	Norman Gevanthor[1]	Barbara Coleman
Third grade	25	Norman Gevanthor[2]	Elizabeth Jones

---

[1]Mr. Gevanthor teaches theatre to Miss Coleman's class at Burning Tree Elementary, Md.

[2]Mr. Gevanthor teaches theatre to Miss Jones' class at Burning Tree Elementary, Md.

TWENTY-SEVEN CAREL FIELD SCHOOLS

Armistead Elementary School
Light and Clement Streets
Baltimore, Maryland
Telephone: (301) HO7-4000

Principal: Miss Alma McAvoy

Bancroft Elementary School
18th and Newton Streets, N.W.
Washington, D. C.
Telephone: 629-2596

Principal: Mr. Julian West

Baileys Elementary School
6111 Knollwood Drive
Falls Church, Virginia
Telephone: 481-1863

Principal: Mr. James E. Trice

Bruce Elementary School
770 Kenyon Street, N.W.
Washington, D. C.
Telephone: 629-2521

Principal: Mrs. Alma Felder

Burning Tree Elementary School
Beech Tree Road and Maryknoll Ave.
Bethesda, Maryland
Telephone: EM5-0864

Principal: Mr. Thomas L. Poore

City Springs Elementary School
Caroline and Lombard Streets
Baltimore, Maryland
Telephone: (301) HO7-4000

Principal: Mr. Daniel Rechowiak

Cleveland Elementary School
8th and T Streets, N.W.
Washington, D. C.
Telephone: 629-2595

Principal: Mrs. Marie D. Perry

Cora Kelly Elementary School
3600 Commonwealth Avenue
Alexandria, Virginia
Telephone: 549-7908

Principal: Mr. David Lloyd

Emery Elementary School
Lincoln Road and S Street, N.E.
Washington, D. C.
Telephone: 629-2450

Principal: Mr. Frederick P. Baluch

Garrison Elementary School
12th and S Streets, N.W.
Washington, D. C.
Telephone: 629-2416

Principal: Mrs. Gloria Jones

Green Acres School
11701 Danville Drive
Rockville, Maryland
Telephone: 881-4100

Principal: Mrs. Anne Goodrich

Grimke Elementary School
1923 Vermont Avenue, N.W.
Washington, D. C.
Telephone: 629-2417

Principal: Mrs. Lozelle J. Deluz

Harrison Elementary School
13th and V Streets, N.W.
Washington, D. C.
Telephone: 629-2567

Principal: Mr. Frederick Couzzens

John Eaton Elementary School
34th and Lowell Streets, N.W.
Washington, D. C.
Telephone: 629-2612

Principal: Mrs. Nita A. Pickett

LaSalle Laboratory School
Riggs Road and Madison Street, N.E.
Washington, D. C.
Telephone: 629-2653

Principal: Mrs. Teresa Posey

Madison Elementary School
10th and G Streets, N.E.
Washington, D. C.
Telephone: 629-2609

Principal: Mrs. Deloras H. Zucker

Morgan Elementary School
1773 California Street, N.W.
Washington, D. C.
Telephone: 629-2528

Principal: Mr. Kenneth Haskins

Mt. Vernon Elementary School
2500 Mt. Vernon Avenue
Alexandria, Virginia
Telephone: 549-2072

Principal: Mr. William Sims

Page Elementary School
1501 North Lincoln Street
Arlington, Virginia
Telephone: 527-5352

Principal: Mrs. Ferne Beck

Raymond Elementary School
10th and Spring Road, N.W.
Washington, D. C.
Telephone: 629-2604

Principal: Mrs. Lucinda Allen

Simmons Elementary School
First and Pierce Streets, N.W.
Washington, D. C.
Telephone: 629-2414

Principal: Mrs. Etta Drayton

St. Martin's Parochial School
62 T Street, N.E.
Washington, D. C.
Telephone: 832-6772

Principal: Sister Therese Aloysius

Van Ness Elementary School
Fifth and M Streets, S.E.
Washington, D. C.
Telephone: 629-2520

Principal: Mrs. Velma Simpson

Waldon Woods Elementary School
10301 Thrift Road
Clinton, Maryland
Telephone: 868-2303

Principal: Mr. Milton Steinbaum

Washington Grove Elementary School
Oakmont Street
Washington Grove, Maryland
Telephone: 948-5396

Principal: Mrs. Geraldine B. Meltz

Washington International School
3211 Volta Place, N.W.
Washington, D. C.
Telephone: 333-8511

Principal: Dr. Dorothy Goodman

William Tyler Page Elementary School
13400 Tamarack Road
Silver Spring, Maryland
Telephone: 622-0600

Principal: Mr. Gabriel Jacobs

APPENDIX B

Appendix B contains excerpts from the proposal transmitted by the University of Massachusetts on February 28, 1969, to the U. S. Office of Education, for the continuation of the CAREL Arts and Humanities Program into Phase Two. Requests for additional details of the proposal may be addressed directly to Dr. Daniel C. Jordan, Professor of Education, Center for the Study of Aesthetics in Education, School of Education, University of Massachusetts, Amherst, Massachusetts 01002.

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CENTER FOR THE STUDY OF AESTHETICS IN EDUCATION, SCHOOL OF EDUCATION, UNIVERSITY OF MASSACHUSETTS:

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COPY

PROPOSAL FOR RESEARCH AND/OR RELATED ACTIVITIES

Title: Curriculum Innovation and Research in the Arts and Humanities

---

Applicant Organization: Center for the Study of Aesthetics in Education
School of Education
University of Massachusetts
Amherst, Massachusetts 01002

Initiator:
(Principal Investigator)

Dr. Daniel C. Jordan, Professor of Education
Center for the Study of Aesthetics in Education
(413) 545-1563

Transmitted By:

Mr. Kenneth W. Johnson, Treasurer
University of Massachusetts
(413) 545-2213

Duration of Activity: 1 June 1969 through 31 August 1972

Date Transmitted: 28 February 1969

Name of OE staff member previously contacted: Dr. Harold Arberg

Check one:

New (X)* Revision ( ) Supplement ( ) Continuation ( )

* The program outlined in this proposal is in essence the continuation of most of the program components of the Central Atlantic Regional Educational Laboratory, presently located in Washington, D.C.

SUMMER WORKSHOP AND ORGANIZATIONAL BUDGET FOR CURRICULUM

INNOVATION AND RESEARCH IN THE ARTS AND HUMANITIES

Classification	Basis for Computation	June 1 to August 31, 1969
PERSONNEL		
Principal Investigator	1/4 time	(See Statement on Non-Federal Contribution)
Director of Research	Full-time	$ 7,000
Program Coordinator	Full-time	6,000
Administrative Associate	3/4 time	3,000
STAFF FOR PROGRAM COMPONENTS		
Dance		
1 Coordinator	Full-time	3,500-4,750*
1 Assistant	3/4 time	1,500
Music		
1 Coordinator	Full-time	3,500-4,750
1 Assistant	3/4 time	1,500
Visual Arts		
1 Coordinator	Full-time	3,500-4,750
1 Assistant	3/4 time	1,500

* In figuring the final budget, the average of the salary range shown will be used.

NOTE: Federal agency establishing approved indirect cost rate: Headquarters, Office of Aerospace Research, U. S. Air Force, Washington, D. C.

Classification	Basis for Computation	June 1 to August 31, 1969
Drama		
1 Coordinator	Full-time	$ 3,500-4,750
1 Assistant	3/4 time	1,500
Literature		
1 Coordinator	Full-time	3,500-4,750
1 Assistant	3/4 time	1,500
Secretarial Personnel		
3 Secretaries (One each for Principal Investigator, Director of Research, and Program Coordinator)	Full-time @1,250-1,750	3,750-5,250
5 Secretaries for each of the five program components	Full-time @1,250-1,500	6,250-7,500
1 Senior Records Clerk	@1,250-1,750	1,250-1,750
		$ 57,000
Employee Benefits		
Benefits for both full-time staff and part-time staff	4% of salaries and wages	2,280
SUB-TOTAL, PERSONNEL		$ 59,280

Classification	Basis for Computation	June to August 31, 1969
SUPPLIES AND MATERIALS		
Office Supplies (Consumable)	$100 per component (5) and $50 for each secretary (8)	$ 900
Program Supplies (paper paints, tapes, costume materials, etc.)	$100 per component (5)	500
Library (Books, pamphlets, research publications and sample materials)	$60 per component (5)	300
		$ 1,700
COMMUNICATIONS		
Program Administration (Telephone and Postage)	$70 per month per officer (3)	630
Program Components (Telephone and Postage)	$260 per month	1,300
		$ 1,930
SERVICES		
Duplication and Reproduction		
Administration	Duplication of materials for filing, record keeping, scheduling, etc.	450
Program Components	$150 per component (5)	750

Classification	Basis for Computation	June 1 to August 31, 1969
Dissemination Materials (Including film and video tapes)	$1,000 per component (5)	$ 5,000
Rental of Production Equipment (for experimentation and dissemination)	$500 per month for 2 months	1,000
Testing	$100 per component (5)	500
Summer Workshop	$200 per week (5 weeks)	1,000
		$ 8,700
EQUIPMENT		
Administration (Rental of eight typewriters and two dictating and transcribing units.)	$22 per month per unit	660
SUBTOTAL, DIRECT COSTS		$72,270
INDIRECT COSTS		
47.25% of Salaries and Wages		$26,933
TOTAL COSTS		$99,203

PROJECT COST ESTIMATES

Project Director _____ Institution or Agency Center for the Study of Aesthetics in Education, School of Education, UMass-Amherst

Proposed Duration: (mos.) 12 Starting date: 1 Sept. 69 Ending date: 31 Aug. 70

A. DIRECT COSTS		
Personnel Salaries*	51	$418,000
Employee Benefits	52	15,740
Travel*	53	22,152
Supplies and Materials	54	16,200
Communications	55	8,520
Services		
Duplicating and Reproduction	56	4,750
Statistical (Data Processing)	57	3,000
Testing	58	2,500
Other*	59	19,800
Final Report Production	60	1,200
Equipment	61	8,925
Training Program Costs		
a. Trainee Support Costs	62	--
b. Institutional Allowance	63	--
Other Direct	64	--
Subtotal, Direct Costs	65	520,787
B. INDIRECT COSTS (47.25% of Salaries and Wages)	66	185,929
C. TOTAL COSTS (Federal Support)	67	706,716

* See Three-Year Budget

THREE-YEAR BUDGET FOR CURRICULUM INNOVATION AND RESEARCH IN THE ARTS AND HUMANITIES

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
PERSONNEL					
Principal Investigator	1/4 time	(See Statement on Non-Federal Contribution)			
Director of Research	Full-time	$24,000 (12 months)	$13,000* (half-time)	$13,000* (half-time)	
Program Coordinator	Full-time	20,000 (12 months)	11,000 (half-time)	11,000 (half-time)	
Administrative Associate	3/4 time	10,000	10,000	10,000	
STAFF FOR PROGRAM COMPONENTS					
Dance					
1 Coordinator	Full-time	14,000-19,000**	14,000-19,000	7,000-10,000 (half-time)	
2 Assistants	3/4 time @ 6,000	12,000	12,000	6,000	
5 Research Fellows	1/2 time @ 3,000	15,000	15,000	15,000	

* The University of Massachusetts will assume responsibility for financing other half.

** This does not reflect a reduction in size of program operation. In figuring the final budget, the average of the $14,000-19,000, (namely $16,500) will be used for each of the component coordinators.

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
Music					
1 Coordinator	Full-time	14,000-19,000	14,000-19,000	7,000-10,000 (half-time)	
2 Assistants	3/4 time @ 6,000	12,000	12,000	6,000	
5 Research Fellows	1/2 time @ 3,000	15,000	15,000	15,000	
Visual Arts					
1 Coordinator	Full-time	14,000-19,000	14,000-19,000	7,000-10,000 (half-time)	
5 Assistants (TV, film, sculpture, ceramics, painting, etc.)	3/4 time @ 6,000	30,000	30,000	30,000	
8 Research Fellows	1/2 time @ 3,000	24,000	24,000	24,000	
Theatre					
1 Coordinator	Full-time	14,000-19,000	14,000-19,000	7,000-10,000 (half-time)	
2 Assistants	3/4 time @ 6,000	12,000	12,000	6,000	
5 Research Fellows	1/2 time @ 3,000	15,000	15,000	15,000	

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
Literature					
1 Coordinator	Full-time	14,000-19,000	14,000-19,000	7,000-10,000 (half-time)	
2 Assistants	3/4 time @ 6,000	12,000	12,000	6,000	
5 Research Fellows	1/2 time @ 3,000	15,000	15,000	15,000	
Secretarial Personnel					
3 Secretaries (one each for Principal Investigator, Director of Research, and Program Coordinator)	Full-time @ 5,000-7,000 each	15,000-21,000*	15,000-21,000	15,000-21,000	
5 Secretaries for the five program components	Full-time @ 5,000-6,000 each	25,000-30,000	25,000-30,000	25,000-30,000	
1 Senior Records Clerk	Full-time @ 5,000-7,000	5,000-7,000*	5,000-7,000	5,000-7,000	
Consultants					
Consultants (15)	Three consultants per component with average of 15 days per year @ $100 per day per consultant	22,500	10,000**	2,000**	
Consultants (2) Theatre Arts consultants will continue working for one year with teachers who have already begun their training in Washington, D.C.	@ 1,000 each	2,000	--	--	
		$375,000	$340,500	$268,500	

* The averages of these ranges are used in computing the final figure
** Consultant need will decrease each year

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
Employee Benefits					
Benefits for both full-time staff, part-time staff, and research fellows	4% of salaries and fellowship stipends	15,740	14,940	11,820	
SUB-TOTAL, PERSONNEL		$390,740	$355,440	$280,320	
TRAVEL for Project Directors and Staff to School Sites					
Project Directors and Administrative Associate	Bimonthly trips to 3 different school districts at average of 150 miles round trip @ .08¢ per mile	$ 648	$ 648	$ 648	
Travel for (5) Component Coordinators	Bimonthly trips to 5 different school districts at average of 150 miles per round trip @ .08¢ per mile for 5 program coordinators	1,800	1,800	1,800	
Travel for Music Component Staff to continue work in Washington for one additional year	Six workshops @ $50	300	300	300	
Travel for Assistants and Research Fellows (33) --- traveling in teams of 3 each	Monthly visits to 5 different school districts at average of 150 miles round trip @ .08¢ per mile	7,920	7,920	7,920	

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
Travel for consultants	Fifteen consultants at average of 5 trips @ $100 per trip	7,500	3,000	1,000	
Fifteen days per diem per consultant for 15 consultants	@ 16.00 per day	3,600	1,800	300	
Twelve days per diem for two music consultants during Washington workshops	@ 16.00 per day	384	--	--	
		$22,152	$15,468	$11,968	$49,588
SUPPLIES AND MATERIALS					
Office Supplies (Consumable)	$500 per component (5) and $300 for each secretary (8) and records clerk	5,200	5,200	5,200	
Program Supplies (paper, paints, tapes, costume materials, etc.)	Average of 2,000 per component for 5 components	10,000	10,000	10,000	
Library	Books, pamphlets, research publications and sample materials	1,000	1,000	1,000	
		$16,200	$16,200	$16,200	$48,600
COMMUNICATIONS					
Program Administration (Telephone and Postage)	$70 per month per administrative officer (3)	2,520	2,520	2,520	

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
Program Components (Telephone and Postage)	$100 per month per component (5)	6,000	6,000	6,000	
		$ 8,520	$ 8,520	$ 8,520	$25,560
Duplication and Reproduction:					
Administration	Duplication of materials for filing, record keeping, scheduling, etc.	500	500	500	
Program Components	$850 per component for 5 components	4,250	4,250	4,250	
Dissemination Materials (including film and video tapes)	$2,000 per component (5)	10,000	10,000	10,000	
Testing	$500 per component	2,500	2,500	2,500	
Data Processing	$600 per component	3,000	3,000	3,000	
Five Workshops per year	$1,000 per workshop	5,000	5,000	5,000	
One-year continuation of CAREL music program	Twelve teachers @ $50 for 6 workshop sessions	3,600	--	--	
One-year continuation of CAREL theatre arts program	Four teachers @ $50 for twelve workshop sessions	2,400	--	--	
		$31,250	$25,250	$25,250	$81,750
EQUIPMENT					
Administration (Five typewriters and 2 dictation and transcribing units)	At approx. $475 per unit	3,325	--	--	

Classification	Basis for Computation	First Year	Second Year	Third Year	Total
Two-drawer file cabinets	2 per component @ $60	600	--	--	
Program equipment (Cameras, tape recorders, studio equipment for visual arts, musical instruments for children, etc.)	$1,000 per component	5,000	5,000	--	
		$8,925	$5,000	--	$13,925
SUBTOTAL, DIRECT COSTS		$477,787	$425,878	$342,258	$1,245,923
INDIRECT COSTS					
47.25% of Salaries and Wages		$185,929	$ 176,479	$ 139,624	$ 502,032
TOTAL COSTS FOR THREE YEARS		$ 663,716	$ 602,357	$ 481,882	$ 1,747,955
Cost for June 1 to August 31, 1969 Summer Workshop and Organization					$ 99,203
TOTAL COSTS FOR JUNE 1, 1969 THROUGH AUGUST 31, 1972					$1,847,158

CAREL ARTS AND HUMANITIES CURRICULUM DEVELOPMENT PROGRAM

Visual Arts

Irving Kaufman . . . . . Component Director
Mary Louise Grayson
Sharon A. Jones

Dance

Geraldine Dimondstein . . . . . Component Director
Naima Prevots

Literature

Benjamin DeMott . . . . . Component Director
Jeanette Amidon
Lucille Clifton
Sam Cornish
Maxine Kumin

Music

Americole Biasini . . . . . Component Director
Lenore M. Pogonowski

Theatre

Robert Alexander . . . . . Component Director
Stevanne Auerbach
Norman Gevanthor
Kenneth Kitch

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C. Taylor Whittier . . . . . Executive Director

Martin Dishart . . . . . Program Director